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# Dance Photography

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# DANCE PHOTOGRAPHY

It is so hard to believe that my four years at Loyola Marymount University are coming to an end. Four years ago I thought dance was going to be my life, it was something I planned on doing until I could not lift my leg up anymore. I wanted to be a part of a great company and tour and travel all over the world. What completely amazes me is the fact that your life can change so dramatically. One day I want to be a dancer and the next I have no clue what I want to do. I always knew that I was interested in photography but I never knew that it might be something I wanted to do with the rest of my life. Two years ago I decided I wanted to take a photography course. I was not too sure what to expect but decided that it was going to be a good class whatever happened. Little did I know, I began to fall in love with photography. I always knew that I enjoyed looking at photographs but I realized that I actually loved taking the photographs as well. It turns out that my teacher in my first photography really thought I had potential and told me I needed to continue. He told me I had talent and that I truly had a knack and a good eye for photography. That news helped me make the decision to take another class and keep up with my photography. This class was a complete opposite from the first class I took. The teacher was basing the class on the theory behind photographs, not only on the actual picture taking. Every time I would bring in a photograph for him to evaluate, he would not give me constructive criticism. He would only tell me that I needed to take new photographs and that he did not like anything I showed him. He always told me I was not doing well enough. I made proving him wrong my goal for the semester.

still learning about. This was definitely a learning experience for me. I am still learning how my camera works so it took me a while to get the photographs to turn out the way I wanted them to. But that is part of the whole experience. Another part of the experience is actually knowing about the subject you are shooting. I was able to go to rehearsals and view the dances before I actually did the picture taking. That way I was able to see what the dance was about and what I would need to shoot it. I was able to make mental notes about certain moments during the dance that would make good photographs. Other shots were "spur of the moment" shots. Those often turn out to be the better photograph. A good majority of my photographs were moments that I did not know about before the shoot, they just simply seemed right at the time. Being able to capture a specific moment that was not in my mental notepad was better than only shooting what moments I remembered. It just makes the picture more interesting. The dancers could be dancing and moving and not just standing there in a static pose. I was able to capture movement yet at the same time, freeze time. Dance is about movement and to be able to see the foot in motion, in the picture, the viewer knows that the photograph was not a posed shot. That helps the viewer know that the dance is being shot as it is happening and not just simple moments taken from the dance. You really need to just go for it when you are shooting dance and keep clicking the shutter button. Dance is continuous, so should be the picture taking process. Do not stop taking pictures until the dance is completely finished and the dancers have left the stage. That was my motto during the whole process. I wanted to get in as many shots as I could while the

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lights were up and the dancers were doing their thing. You cannot shoot an empty stage now can you? Well, I guess you can if you are attempting to say something with that photograph! But my intention was to shoot dancers on stage or in the studio, where dancing was actually taking place.

Photography is a very difficult subject when you first sit down to begin the learning process. You can often become overwhelmed, as I found out. The more you learn, though, the easier it becomes. But that is just obvious. It almost becomes second nature. When you are shooting art photography, there are many different ways of going about it. You do need to know the basics but with the knowledge of the basics you can expand and go beyond. The basics would include how to set up a shot, understanding aperture and depth of field (both relating to focus and light), how to light a subject, shutter speed and organization of the shot. By understanding all of this you can concentrate on making the photograph turn out almost exactly how you want. Sometimes it is all right to simply let the camera work for you and take the pictures without changing anything specific. Often you can achieve what you want without fussing too much. I like to work in the "straight photography" mode, in which the photograph is not too doctored up and the image is taken exactly as it is seen. To this day I still do not know exactly what photography is all about but I am learning more and more with every picture I take and roll I complete.

It took a long time to have photography considered an art form. Before that people just thought of photography as a way to capture memories and current events. During all this time, people were developing new and

different ways to capture moments. They were changing the subject matter, focus and lighting, all to fit their specifics and not the specifics of, say, the newspapers they were working for. They wanted to make pictures their way and not the way society said they should. "In the early part of the twentieth century, the Photo-Secessionists' struggle for recognition of photography as an art occurred as part of a complete revolution in the visual arts in America and Europe." (Alter 97)<sup>2</sup> My opinion is that anything you see can be considered art in one form or another. Just as dance can be found everywhere, so can art. Artists have always struggled to have their craft taken seriously. Andy Warhol began his career designing advertisements before his designing turned into a passion for art. All he simply did was change the medium he was working with and expand his ideas and voila...art. Art depends on the artist's feelings towards the subject and the way they go about portraying that subject. What can they add to the simple original work to make it something special? What is behind their ideas that come out when they produce an art piece? Those are what make painting or photograph more than just a painting and a photograph, it is what makes them art.

The dance photography of Lois Greenfield is absolutely amazing art. She began in a similar way as other artists. She was originally a photo journalist and would be sent on assignments. Her assignments would be to photograph dance troupes that came into town. She also would write political articles but her favorite thing to do was photograph the dances as well as the dancers. She would go to the studios and the rehearsals, but something was wrong. She

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<sup>2</sup> Alter, Judith. Dancing and Mixed Media. New York, Peter Lang Publishing, Inc. 1994

always had to fight to get her shot. She was constantly struggling to avoid the other press that was there as well. A perfect shot would come up and another photographer would pop up and thus ruin her shot. She hated that she would have to fight to get a single shot for the paper. She decided that she needed to do something different if she wanted to photograph dance in its true form. She began to bring the dancers to a studio she found. There she had nobody in the way to mess up her shot. The dancers could dance and she could be free to shoot whatever moment she wanted to. By having the dancers in her space, she could ask them to dance a certain phrase so she could shoot it again. Eventually she met up with David Parsons and Daniel Ezralow, two Taylor dancers. She would bring them in and almost choreograph what would happen for the shot, with their help of course. These two dancers in her studio grew to include many more. She could bring entire groups into her new studio and achieve even better photos than thought possible. These "dances" that she choreographed would never be seen on a stage. They were almost like little snippets from dances. They were moments that could have been taken directly from a dance, although they were not. The photographs contain trained dancers, dancing but not in the typical sense. Deborah Jowitt, a dance critic, feels that Greenfield's photography seems as though it "snatches the image out of a field of motion." (Ewing 14)<sup>3</sup> Lois Greenfield's photographs are characterized by their square shape, with the border of the negative showing. She chose to show the negative border for three reasons; first to show the parameters of the shot when the shot was taken against a white background, next to show how the image was

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<sup>3</sup> Ewing, William A. Breaking Bounds. San Francisco, Chronicle Books, 1992

composed through the viewfinder of the camera, and lastly, as an artful notion of the dancers responding in some way to the 'borders.' She wanted to portray the dance as it happened. "The root of my interest is movement, or rather how movement can be interpreted photographically, and dance provides a perfect opportunity for this." (99) Almost all of her photographs show the dancers suspended in air. You see the dancers as they are in the midst of their movement. It almost seems as if you were to turn the page you would see the dancers in the falling stage, as if they were coming out of their movement. Elizabeth McCausland felt that for successful dance photography it needed to create "an image which, though it cannot move, and never can hope to move, yet will seem about to move." (13) I feel that this is exactly what Lois Greenfield has accomplished in her dance photography.

There really are no set specifics for a good photograph. It all depends on the artist's choice as well as the viewers' opinion. Art is subjective and one person's views are not the same as another. One person cannot make the decision to call something art or not. It is when a majority of people see it as art that it truly becomes art. Not every good photograph must be in perfect focus, with the subject matter dead center. Many pieces of art photography that I have seen have had many different set ups and combinations of space, focus, lighting and framing. It is all up to how the artist is moved at the time. It depends on how the shot is emphasized and the relationship of the photographer to their subject. Each and every shot is different from the next, even if it is in some small tiny detail. But that small and tiny detail could make or break that shot. It all depends

on what the artist is attempting to convey with their photograph. Even though I chose to photograph dance, it seems almost an oxymoron to photograph movement. I would like to leave you with one last quotation from *Breaking Bounds*:

"A close examination of the linkage between dance and photography suggests a paradox; for all the dance world's dependency on photography to represent its accomplishments, photography is inherently the least suited medium to do the dance justice."(Ewing 8)



# PHOTOS

## #1

Who? Kim Valentine

What? Her Senior Thesis in the Student Dance Concert

When? Student Dance Concert April 20, 1999

I selected this shot because it shows the dancer in the act of dancing. I also selected it because of the fact that she is on the stage and you can see the lighting.

## #2

Who? Jessica Grossman, Kristen Rak, and Amy Farnsley

What? Rehearsal for Hope Burn's Dance

When? March 9, 1999

I selected this shot because it is a photograph of a rehearsal not an actual performance. I like the way I set up this shot because it almost looks three dimensional.

## #3

Who? Jody McClean and Julia Pearson

What? Student concert showing. Andrea Ruiz's dance.

When? March 31, 1999

I loved this dance and the partnering moments in it. It was a perfect dance to shoot. I love that you can see Julia and Jody has his back towards the camera.

## #4

Who? Dancers

What? Diana McNeil's dance - An Evening of Concert Dance

When? March 23, 1999

I chose this shot because I was able to get a shot with all the dancers. I love the way I caught the dancers in the same movement. The fact that not all the dancers are facing the camera makes this shot more interesting.

#5

Who? Sarah Harness

What? Scott Heinzerling's Dance - An Evening of Concert Dance

When? March 22, 1999

I chose this shot for a few different reasons. I love that it is only Sarah in the shot. I also love the fact that even though it seems as if I froze time, her foot is caught in motion. I also like that she almost seems as if she is floating because you cannot see the stage.

#6

Who? Melanie Wilcox and Justin Blatnick

What? Photo Shoot

When? February 6, 1999

I chose this shot because it is not performance dancing. I wanted to have at least one shot of a lift in Swing Dance. I love the way I composed the shot. You cannot see the faces only the bodies dancing.

#7

Who? Dancers in rehearsal

What? Rehearsal for Scott Heinzerling's dance

When? February 15, 1999

I chose this shot because again it was a rehearsal. I wanted to show the dancers in the process of practicing. I love that I caught the dancers in a moment of the actual dancing and not just a pose.

#8

Who? Andrea Ruiz, Matisha Baldwin and Stacy Galan

What? Andrea Ruiz's dance - Student Dance Concert

When? April 19, 1999

I chose this shot because even though it is dark you can see the dancer in the center and slightly make out the other dancers. I loved this moment and how I caught the dancers in the same movement.

#9

Who? Dancers in Andrea Ruiz's dance

What? Andrea Ruiz's dance - Student Dance Concert

When? April 19, 1999

I chose this shot because you cannot see the dancer's faces. I like the fact that I caught the dancers in this pose. The lighting in the back helps the viewer focus directly on the dancers.

#10

Who? Kristen Rak

What? Hope Burns' Dance - Rehearsal

When? March 9, 1999

I chose this shot because I love the moment I caught Kristen in. I love the way she dances and this picture really shows that she is a beautiful dancer. You look at her in the picture and you notice how strong her focus is.

## *What is Dance?*

According to Webster's Dictionary, dance, a verb, means to glide, step, or move through a set series of movements usually set to music. Ask any dancer and they would definitely agree with that statement, but at the same time they would have to add their own definition. I would have to say that dance to me is not only gliding and stepping but a release from the demands of the everyday. It is also moving to no music or against the music, as long as you feel the movement stem from inside of you then it is a dance. Dance can be found at a busy bus stop, on a crowded city street, in a wildflower field, or in a tree being blown about by the wind. Merce Cunningham once said [something along these lines] that he found dance in pieces of paper that were floating out of a window across the street from where he was rehearsing. I find that amazing, that he could have found dance in an inanimate object. Dance to me is something along the lines of what I mentioned already but to me there is much more. I dance for myself and no one else. I dance because I want to release. I dance because it feels right. I dance because I love being on stage. I dance because every time I perform I become a new character and I always have a different experience that every so often changes me. I feel that in my performing, over time, has made me the person I am today. Each new character remains with me and that new little part of me eventually leaks out into my personality. Every time I am on stage I pour my heart and soul into the dance. I do this because I truly 'feel' what I am trying to get across through my performance. Even though I don't necessarily dance for the audience, I want the audience to become so engulfed by the dance, that they understand my 'story' and what I am trying to say to them. Even when I am in a class I

try to put a little story or feeling behind what I am doing. It just helps me find the movement and where the movement comes from; where it starts. Each class is a new challenge for me. It helps me stay on my toes, so to speak! I may not be the most perfect dancer, in the whole world and I probably never will be. That does not bother me. All I want to do is dance and have fun. I want to discover new things.

“What makes you a good dancer is *not* trying to be someone you’re not. What makes you a good dancer is being yourself, but more so.” (Jacob, 15)<sup>1</sup> I love this quote because not only is it so true, but I try and live by this everyday, in everything I do, not just dance. You have to be yourself in everything you do; you must put a part of you into whatever you do. This also applies to any dance class you take. You must find the spot you want to be. You must find what dance styles truly reflect you. Each dance class I have taken and am in the process of taking teach me something new at all times.

Modern dance has taught me that going against Ballet and relying more on weight makes me, the dancer, more able to find what moves me. Ballet was about being light on your feet and being almost ethereal. Modern dancers took their shoes off and found their center, but they found it closer to the ground. Modern dance is about weight. You can become freer to explore in modern dance. Everyone’s style or interpretation of modern dance is so different and unique. Modern dance is quickly becoming one of my favorite dance forms. I am beginning to find my ‘place’ in my personal dance forms. I can attach a feeling or story to the dance and that always helps me achieve my goal in the certain dance.

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<sup>1</sup> Jacob, Ellen. Dancing. New York, Variety Arts, 1993

Ballet is seemingly one of the most beautiful dance forms a person can watch. I love going to the ballet and experiencing a night of beautiful dancing and dancers. Unfortunately, I do not enjoy ballet as a style that suits me. I always feel awkward and gawky. I just feel that my body and ballet do not mesh well together. I have a friend who dances in a professional ballet company. She has the perfect little ballerina body; long legs and she is super tiny. I, on the other hand, have short legs and I am average size. How many short ballet dancers do you see? Not very many because they need the long legs and thin bodies to accentuate the movements. Honestly, though, this does not bother me. I am happy with the amount of ballet training I have had. I was even on pointe for a while, when I was in high school. It is now my turn to decide what dance styles are best for me and ballet does not really fit in the picture right now. Who knows about the future, though?

Jazz or commercial dance has basically been my life. It was the first dance class I took and it will probably be the last dance class I ever take. I grew up seeing that kind of dance on television. Solid Gold, Star Search, MTV (Music Television), the 'big girls' in their harder level classes, these were my inspirations, when I was seven. I wanted to perform on those shows, I wanted to be in the videos, I wanted to be in the harder level classes with the 'big girls.' I would look forward to my dance classes as if nothing else in the world mattered. Going to dance class meant everything to me. When we had the Earthquake of 1989, up in the San Francisco Bay Area, I still went to my dance class. We were only able to hold about 45 minutes of class because the aftershocks were becoming too frequent. I simply could not do without commercial dance. It just makes me happy. One of my many reasons to become a part of the

Loyola dance department was that they did infact offer commercial dance. Long Beach State did not.

During high school I was lucky enough to be able to participate in all four musical theater productions while I was there. We performed *Grease*, *The Wiz*, *Godspell*, and *42<sup>nd</sup> Street*. These four shows were four of the major highlights of my high school experiences. I was in the chorus all four years but I did not care. That is exactly where I wanted to be. I just wanted to dance in the shows. I was upset when it was all over but, to my joy musical theater was offered at Loyola. Well of course I took the class; I had to! We had the opportunity to learn about a few different musical theater styles. I remember dancing to *West Side Story*, learning Fosse style, and other tidbits of musical theater styles. I was great to be able to get back into musical theater but unfortunately again it had to end. I miss the theater, I really do. Someday I hope to go back.

Fundamentals of dance composition was such a fun class as well as one of the best learning experiences I have ever had. Besides learning even the most basic modern dance 'movements'; movements stemming from everyday actions, we learned to improvise our movements and make up new ones with each step we took. This class also had the ability to force me to come out of my shell. I used to be shy and if you know me now, I am not really that way anymore. In some classes I still am shy, but not in dance classes. We constantly had to perform for one another and through this we all learned to support one another and not be scared to mess up. Every dancer has had a bad day, but the most important thing is to have a support group there to help you through it. This is one of the first classes you take at Loyola,



as a dance major, and it is probably one of the best. You really begin to get to know your fellow students, and everyone soon becomes close and supportive of each other. Everyone has the opportunity to work together, so it is nice and it is really important that everyone gets along.

Dance Styles and Forms is another great class that enables you to work with your style and the styles of those who came before you. This class was a very difficult one for me. I had the 'opportunity', if you want to call it that, to work with an extremely difficult teacher. Our personalities simply clashed. I would feel as though I was doing things the way she wanted them done, but she was never satisfied and always found something wrong with what I was doing. I often left class in tears but that same support group, mentioned earlier, was there and things would be fine until the next class meeting. I was thrilled when this class ended everyday as well as the end of the semester. I tried so hard in that class but nothing seemed to work.

Laban Movement Analysis was, again, a very tough class. It was an interesting class because of its focus, but it was tough to see the point of it. It focused mainly on Laban's notation and the main factors behind dance; time, space, energy and force. Rudolph Laban's notation is rarely used anymore so I felt that that this class could have been part of Dance History. That class, dance history, was a very interesting yet I was unhappy with the structure of the class. We learned more about the beginnings of dance than the more present past. This was an area I myself felt, along with many other students, needed more attention. We would have liked to have learned more about Martha Graham and Paul Taylor than the Royal Court Ballets. But over all the class did teach me a lot and I do appreciate it.

To Dance is Human was a really fun class to be a part of. We were able to see how everyone is truly a dancer and how dance is part of everyone's daily existence. To dance is part of everyone, it is inside everyone, if they know it or not. We had the chance to learn folk dances, dance styles not native to our cultures or land; we made up our own dances and even had the chance to tell people what made us up and who we really were. There were people in that class who were not dance majors but they only brought more insight into the class. We were able to learn from one another and that is what made the class so successful.

I can tell you one thing I am not, and that is a good Kinesiology student! Oh my gosh, I am not sure I have ever had a class so tough. I sometimes think that the science part of my brain is missing. I do not think that way, and when I do, everything just seems all jumbled. I tried so hard to cram all that information into my brain but it just did not want to go. It was a very important class for the dance majors to have. It did help me understand the workings of the body a little bit better, but I just had a hard time understanding how everything fit together. I barely made it through that class, but I think the teacher also felt sorry for me. I had gone to him for help, but it never seemed to work. I just kept struggling.

Once class I really did not have to struggle in was Music for Dance. Two of the three classes were spent learning African rhythms on real African drums, and the third class was spent on learning basic musical terminology. I had played the flute in grammar school so the things we learned on Fridays were familiar so that was nice. I had always wanted to learn how to play the drums, not a drum set though. So having the chance to learn in a class I was supposed to take was even better! I enjoyed this

class, especially the drumming part of it. In fact I bought one of the drums we were using in class because of the fact that I was really enjoying what I was doing and that I was doing it well.

Another class I struggled in was Philosophy of Art; in fact my teacher failed me. I honestly hated that class and I know that he did not fail me simply to fail me. I know that I had a part in that and I admit I could have put more effort into the class, but there was no dance in the class at all. He told us if we wanted dance we had to figure out how to incorporate it into the class on our own. I did not find this fair. Wasn't this class a required class for Dance majors? In fact I have a lot of problems with this class that could fill up another essay but I will not go into those now. I will simply state that this class was definitely not one of my favorites and I will be perfectly honest with you when I say I hated that class.

I do not hate the next class I am going to talk about, but its focus is on a subject that I really have no interest in; Principles of Teaching Dance. I have never wanted to be a dance teacher; I have always wanted to be a performer. Teaching has never been an interest for me but this class is required so I may as well enjoy it. The class is in fact very interesting and I am learning a lot. It just seems difficult for me to focus on the teaching aspects and not just the really interesting facts. It is nice to be able to learn about how a new assessment plan is in the works and how other teachers are teaching and their methods. But it is a very tough class to be involved in when you know that it is something you never want to do.

The last class I will write about is Irish Dance. How fun was this class!? I absolutely loved it. I attended a performance of *Riverdance* last year and was so

impressed. I knew that Loyola offered this class, so I was so happy when I found that I could take it this last semester. I am half Irish so this class not only was fun for me but also a learning experience in Irish culture. Again this class was not completely comprised of dance majors but a variety of people, men and women. It was nice to see that type of variety in a class such as Irish dance. My mother keeps asking me if I am ready to audition for an Irish dance troupe. All I say to her is give me a few more classes and then maybe!

When I first began applying for colleges, Loyola was not even a thought. I was taking an SAT prep course and one of the counselors suggested Loyola Marymount and I just sort of blew it off. I knew of a few people who came here from my high school but I really did not think anything of it. I decided to call up the dance department and speak with Judy. It was her convincing that led me to apply. Well I had also applied at Long Beach State. They both have dance departments but I could not choose. My mother and I drove down to Long Beach so I could audition for their department. I was told by a now former teacher that my dance ability would not get me into Long Beach's program. Well, with the audition as my first modern class ever, I made the audition and was asked to become a part of their program. Only twenty students out of one hundred made it and they have five auditions throughout the year. Let me tell you I was floating on the clouds for a few hours after that. Well on the way home my mother and I decided to go check out Loyola. I fell in love. Just driving up to the campus I knew that I wanted to be here. This was where I belonged. Long Beach was too big and I wanted somewhere I could find myself in as crowd. I needed to be

where I felt I belonged and could be a part of something good. So here I am and now it is all over. I cannot believe the years have passed so quickly.

# AESTHETIC SURVEY

|        | dance forms in<br>order of ability                           | dance forms in<br>order of love                            | today-- any<br>company of your<br>dreams                                    | history -- any<br>company of your<br>dream | most admired<br>performer(s)                                                           | today --really do<br>not respond to | history -- really do<br>not respond to |
|--------|--------------------------------------------------------------|------------------------------------------------------------|-----------------------------------------------------------------------------|--------------------------------------------|----------------------------------------------------------------------------------------|-------------------------------------|----------------------------------------|
| Alisa  |                                                              |                                                            |                                                                             |                                            |                                                                                        |                                     |                                        |
| Carola |                                                              |                                                            |                                                                             |                                            |                                                                                        |                                     |                                        |
| Pheby  |                                                              |                                                            |                                                                             |                                            |                                                                                        |                                     |                                        |
| Lisa   | jazz<br>modern<br>Ballet<br>Tap & Swing<br><del>modern</del> | jazz<br>modern<br>Tap/Swing<br>Ballet<br><del>modern</del> | Broadway<br>musicals<br>Dance in<br>Films / <sup>local</sup> comm-<br>ciads | Merce<br>Cunningham                        | Paula Abdul<br>Merce Cunningham<br>Fosse<br>Gene Kelly<br>Fred Astaire<br>Orshel Adams |                                     |                                        |
| Jody   |                                                              |                                                            |                                                                             |                                            |                                                                                        |                                     |                                        |

|  | dance forms in<br>order of ability | dance forms in<br>order of love | today-- any<br>company of your<br>dreams | history -- any<br>company of your<br>dream | most admired<br>performer(s) | today --really do<br>not respond to | history -- really do<br>not respond to |
|--|------------------------------------|---------------------------------|------------------------------------------|--------------------------------------------|------------------------------|-------------------------------------|----------------------------------------|
|--|------------------------------------|---------------------------------|------------------------------------------|--------------------------------------------|------------------------------|-------------------------------------|----------------------------------------|

|        |  |  |  |  |  |  |  |
|--------|--|--|--|--|--|--|--|
| Molly  |  |  |  |  |  |  |  |
| Julia  |  |  |  |  |  |  |  |
| Megan  |  |  |  |  |  |  |  |
| Andrea |  |  |  |  |  |  |  |
| Rachel |  |  |  |  |  |  |  |

|  | dance forms in<br>order of ability | dance forms in<br>order of love | today-- any<br>company of your<br>dreams | history -- any<br>company of your<br>dream | most admired<br>performer(s) | today --really do<br>not respond to | history -- really do<br>not respond to |
|--|------------------------------------|---------------------------------|------------------------------------------|--------------------------------------------|------------------------------|-------------------------------------|----------------------------------------|
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|                 |  |  |  |  |  |  |  |
|-----------------|--|--|--|--|--|--|--|
| <b>Katie</b>    |  |  |  |  |  |  |  |
| <b>Kim</b>      |  |  |  |  |  |  |  |
| <b>Jennifer</b> |  |  |  |  |  |  |  |
| <b>Illiana</b>  |  |  |  |  |  |  |  |



|  | other artistic abilities which affect your dance taste or dance making | your strongest abilities as a performer | your strongest abilities as a dance technician | the dance form that is mainly YOU -- classical ballet, modern, post-modern, jazz, musical theatre and the style within the form that most resembles your work -- or descriptors | the part of technique class you love the most | the part of technique class you do not relate to | other areas of dance which you relate to: comp, history, kines, music, etc. |
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|

|        |                                                                   |                                        |                                                                                       |                |                                      |  |                                             |
|--------|-------------------------------------------------------------------|----------------------------------------|---------------------------------------------------------------------------------------|----------------|--------------------------------------|--|---------------------------------------------|
| Alisa  |                                                                   |                                        |                                                                                       |                |                                      |  |                                             |
| Carola |                                                                   |                                        |                                                                                       |                |                                      |  |                                             |
| Pheby  |                                                                   |                                        |                                                                                       |                |                                      |  |                                             |
| Lisa   | Photography<br>Crafts, costume<br>interior design<br>acting Props | become a new character every new dance | able to take constructive criticism<br>able to fix body awareness<br>musical phrasing | jazz or modern | warm up in modern<br>routine in jazz |  | Dance history<br>music<br>comp<br>costuming |
| Jody   |                                                                   |                                        |                                                                                       |                |                                      |  |                                             |

|  |                                                                        |                                         |                                                |                                                                                                                                                                                 |                                               |                                                  |                                                                             |
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|
|  | other artistic abilities which affect your dance taste or dance making | your strongest abilities as a performer | your strongest abilities as a dance technician | the dance form that is mainly YOU -- classical ballet, modern, post-modern, jazz, musical theatre and the style within the form that most resembles your work -- or descriptors | the part of technique class you love the most | the part of technique class you do not relate to | other areas of dance which you relate to: comp, history, kines, music, etc. |
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|

|        |  |  |  |  |  |  |  |
|--------|--|--|--|--|--|--|--|
| Molly  |  |  |  |  |  |  |  |
| Julia  |  |  |  |  |  |  |  |
| Megan  |  |  |  |  |  |  |  |
| Andrea |  |  |  |  |  |  |  |

|  |                                                                        |                                         |                                                |                                                                                                                                                                                 |                                               |                                                  |                                                                             |
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|
|  | other artistic abilities which affect your dance taste or dance making | your strongest abilities as a performer | your strongest abilities as a dance technician | the dance form that is mainly YOU -- classical ballet, modern, post-modern, jazz, musical theatre and the style within the form that most resembles your work -- or descriptors | the part of technique class you love the most | the part of technique class you do not relate to | other areas of dance which you relate to: comp, history, kines, music, etc. |
|--|------------------------------------------------------------------------|-----------------------------------------|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------------------|

|                 |  |  |  |  |  |  |  |
|-----------------|--|--|--|--|--|--|--|
| <b>Rachel</b>   |  |  |  |  |  |  |  |
| <b>Katie</b>    |  |  |  |  |  |  |  |
| <b>Kim</b>      |  |  |  |  |  |  |  |
| <b>Jennifer</b> |  |  |  |  |  |  |  |
| <b>Illiana</b>  |  |  |  |  |  |  |  |

## **A Career Reflection Sheet**

### **What am I most excited about after graduation?**

After graduation I still have to go back to school, in the summer, and finish two classes. I am definitely not looking forward to that. Fortunately though in August I will be finished and then it starts! I would have to say that when I do finish I will be looking forward to moving on with my life. Beginning my career path, whatever it may develop into, is something I am looking forward to. It saddens me though when I discover that throughout this whole thesis process, I found new interests that I would also like to pursue, even more than dance. I know that that is OK and this was meant to happen that way and life does that to you and blah, blah, blah, but now what am I going to do? On a more simple level, I am looking forward to having more time to do other things and not have to worry about getting homework done or finishing that group project at 11:00 in the library. I am looking forward to being able to read books for fun again and not have to look deeper for the authors view on government in the 1700's. As much as I am going to miss Loyola I am most excited to be finished with college.

### **What am I most afraid of?**

Even though I said leaving Loyola was the one thing I was most excited about, it is also the first thing I am most afraid of. There is security in school; your friends are all near by, you have food right on campus, the bookstore has almost everything you need. You practically don't need to go off campus, but I did last year so reality has already begun to set in. I have bills to pay every month but now I am going to have to start paying rent in June and that means I need a really good job. So out pops another fear; what kind of job am I going to get? I want to work in photography as well as a wardrobe department in television or films. Actually I really want to work in the entertainment profession altogether, but those are my main interests. Another thing I am afraid of is passing my classes this summer. I have to be done! I do not want to be in school anymore!

### **Everything everyone has told me I should do after I graduate:**

- Get a VISA or American Express, just establish credit
- Be a waitress, don't be picky about the job you take, go to a temp agency, be picky, work where you want to
- Take a vacation
- Relax for a while

### **Everything I wish -- but think cannot come true:**

- That I will become a famous photographer...
- That I will become a famous Wardrobe designer...
- That I will find the perfect job, with the perfect pay and stay there forever...
- That I will not have financial burdens, given the career interests I have chosen...
- That I will never have any worries and life will be perfect...(don't we all wish for this?!)

## **How to prepare:**

### **What have I already started out or put into motion?**

I have been searching Jobtrak and other on-line job connections, with a little success so far. I have found different positions that seem interesting to me but have not actually had the time to get a hold of the employers.

### **Personal and professional contacts:**

Judy Scalin  
Scott Heinzerling  
Denise Leitner  
Van Freidin

### **Where will I live?**

I decided I did not want to move back home after graduation. I feel that with the professions I am aiming for the best place to be would be Los Angeles or New York, but it is too cold there! I plan on moving out of my apartment in Playa del Rey, in August, and moving closer to Santa Monica. I will be moving in with another friend; I need some girl power!

### **Do I have a financial cushion?**

I know this sounds horrible but if I find any financial trouble along the way I know that my parents will be there to help me out. I am just getting started with my new life and they understand that it will be difficult but they will help me anyway they can.

### **What will be my financial obligations?**

Like I said before, I already moved off campus, so the reality of monthly bills has already come into effect. Now, starting in June I will have to start paying my own rent. Scary, I know! So my financial obligations will be rent, power bills, phone bills, cable bills, gas for the car, money for food, and entertainment.

### **Do I have a car? Will I need a car?**

I have a car now but I am getting a new car for graduation. Actually it is not a new car, it is my dad's old car but I love it and have wanted it since he bought it. I know that I will need a car because I will have to drive to work everyday.

### **What else will I need?**

I really do not know what else I will need, maybe a couple of million dollars to start off with?! I do know that I will need to find that perfect apartment, in the perfect area, for work, and I will need to make some contacts in the fields I chose.

### **Where will I study dance?**

Like I said before, I do not know if I want to have a career in dance but I do know I want to continue dancing. My guess is that I will take

classes at local studios, but I have nothing set into stone yet. I do not want to discontinue dance from my life entirely, I still love it too much. I just know that it is not what I want to do with my life anymore. Maybe that will change someday but for now that is my choice.

### **Geography???**

Like I mentioned before, I do not want to go back to Northern California. It is boring up there now. All of my friends are here now. Yes my family is up there but my life is here now. I am happy here. My career choices will succeed better here than anywhere else. I think this is where I belong. I like all the possibilities that are around for me now.

### **Dance support system:**

I know that I will attempt to stay in contact with the girls from the dance department. I love those girls and we can work together. We can help each other out with things we may have heard or seen. We can friends as well as job contacts.

### **LMU support mechanism:**

Judy Scalin and Scott Heinzerling (hopefully!)

Wendy Wilson - Executive Secretary for VP of Business and Finance

### **Alumni Contacts:**

As of right now I cannot think of any alumni I am in contact with. In fact I do not think I am in contact with any. I often see some of the dance girls around but we just say hello, see what each other is up to and then we are on our way.

### **Other support system:**

Family

Friends

Previous dance teachers:

Denise Leitner

Reggie Brown

Andre Paradis

Previous employers

### **Practical Job (three options):**

Waitress

Retail Clerk

Executive Assistant/Receptionist

### **Desired job (three options):**

Photographer's Assistant

Wardrobe Assistant

Photo Researcher/Editor

LISA MICHELE MACHIN

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**Local**

[REDACTED]  
[REDACTED]  
[REDACTED]

**Permanent**

[REDACTED]  
[REDACTED]  
[REDACTED]

**OBJECTIVE**

To obtain a job in a field of interest with the intention of gaining as much knowledge as possible and have the chance to excel in my field.

**EDUCATION**

**Loyola Marymount University**  
Los Angeles, California

Graduated May 1999

**St. Francis High School**  
Mountain View, California

Graduated May 1995

**Employment History**

**Vice President of Business and Finance**

9/98 - 5/99

**Loyola Marymount University**

Work Study Position (During the School Year)

Los Angeles, CA

**Assistant Secretary to the VP**

Duties included answering telephones, filing, faxing, copying, message taking, setting up appointments, running errands, ordering supplies, data entry, prepare mailing, collating, using e-mail and Internet, and typing documents and correspondence.

**Loyola Marymount University Library**

2/96 - 5/98

Work Study Position (During the School Year)

Los Angeles, CA

**Collection Development**

Bindery Department of the Library-Student Supervisor-Duties included searching for lost or missing periodicals, preparing volumes of periodicals for the Bookbinders, inserting data into the computer, responding to requests for periodicals using e-mail and the Internet, and answering questions concerning the locations of certain periodicals.

**Sexton and Freidin Insurance Services**

12/96 - 1/97

Sunnyvale, CA

5/97 - 8/97

**Receptionist**

Duties included answering phones, setting up appointments, taking messages, filing, inserting data into the computer, purchasing office supplies, preparing the mailings of the day, faxing documents, and typing documents and correspondence. (Worked while home from school on Christmas and Summer breaks)

**Local Address**

████████████████████  
 ████████████████████  
 ██████████

**Permanent Address**

████████████████████  
 ████████████████████  
 ██████████

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**Dance Education and Training - Loyola Marymount University**

|                           |                                               |                                                      |
|---------------------------|-----------------------------------------------|------------------------------------------------------|
| Fundamentals of Dance     | Judy Scalin                                   | Fall 1995                                            |
| Composition I & II        |                                               | Spring 1996                                          |
| Modern Dance II           | Scott Heinzerling                             | Fall 1995<br>Spring 1996<br>Spring 1999              |
| Ballet II                 | Caprice Walker                                | Fall 1995<br>Spring 1996                             |
| Laban Movement Analysis   | Debbie Abetya                                 | Fall 1996                                            |
| Partnering & Variations   | Scott Heinzerling                             | Fall 1996                                            |
| Modern Dance III          | Diana McNeil                                  | Fall 1996<br>Spring 1997<br>Fall 1997<br>Spring 1998 |
| Ballet III                | Charolette Richards                           | Fall 1996<br>Spring 1997                             |
| To Dance is Human         | Judy Scalin                                   | Fall 1996                                            |
| Musical Theatre           | Denise Leitner<br>Varied Teachers             | Spring 1997                                          |
| Pilates                   | N/A                                           | Fall 1997                                            |
| Dance History             | Scott Heinzerling                             | Fall 1997                                            |
| Kinesiology I & II        | Kieth Ellison                                 | Fall 1997<br>Spring 1998                             |
| Dance Styles and Forms    | Rose Polsky                                   | Spring 1997                                          |
| Advanced Commercial Dance | Andre Paradis<br>Lisa Kellogg<br>Reggie Brown | Spring 1997<br>Fall 1998<br>Spring 1999              |



|                                 |                              |             |
|---------------------------------|------------------------------|-------------|
| Music for Dance                 | Monti Ellison<br>Gary Bonner | Fall 1998   |
| Irish Dance                     | Gary Larson                  | Spring 1999 |
| Principles of Teaching<br>Dance | Judy Alter                   | Spring 1999 |

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**Performance Experience - Loyola Marymount University**

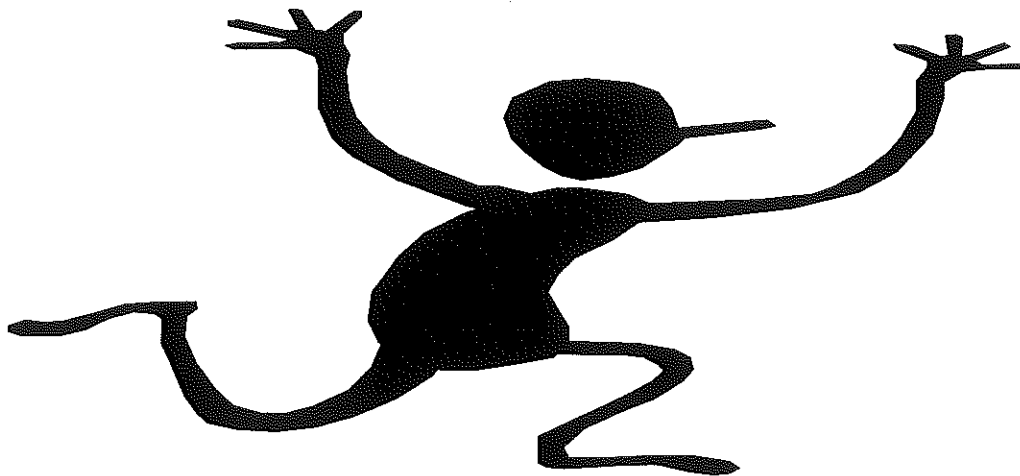
|                                          |                   |                     |             |
|------------------------------------------|-------------------|---------------------|-------------|
| "Dances -<br>The Goldberg<br>Variations" | Scott Heinzerling | Modern              | Spring 1996 |
| "Just Some Soot"                         | Holly Copeland    | Tap                 | Spring 1996 |
| "No Room to<br>Move"                     | Hae Kung Lee      | Post Modern         | Spring 1997 |
| N/A                                      | Casey Carney      | Post Modern         | Spring 1997 |
| "Planet Ernie"                           | Ernie Hinojosa    | Commercial<br>Dance | Spring 1998 |
| "Mad to Live"                            | Scott Heinzerling | Tap                 | Spring 1999 |
| "Talking to my<br>Angels"                | Denise Leitner    | Lyrical Jazz        | Spring 1999 |
| "SKAT"                                   | Sarah Harkness    | Swing               | Spring 1999 |
| "Fallen, A Trip<br>Right Over You"       | Pheby Lumbera     | Commercial<br>Dance | Spring 1999 |
| "Masque Dance"                           | Monti Ellison     | African Drumming    | Spring 1999 |
| "Withining"                              | Hope Burns        | Modern              | Spring 1999 |

Jan. 22, 1999

Dear

Hey there, it's Lisa. As you know I'm doing my senior thesis on dance photography. I was wondering if it would be all right if I came into your rehearsals to photograph your dance and your dancers. Please let me know if it's ok with you and then let me know the dates and times of your rehearsals. My phone number is [REDACTED]. Or you can leave a note in my box. Thanks in advance!

Lisa Machin

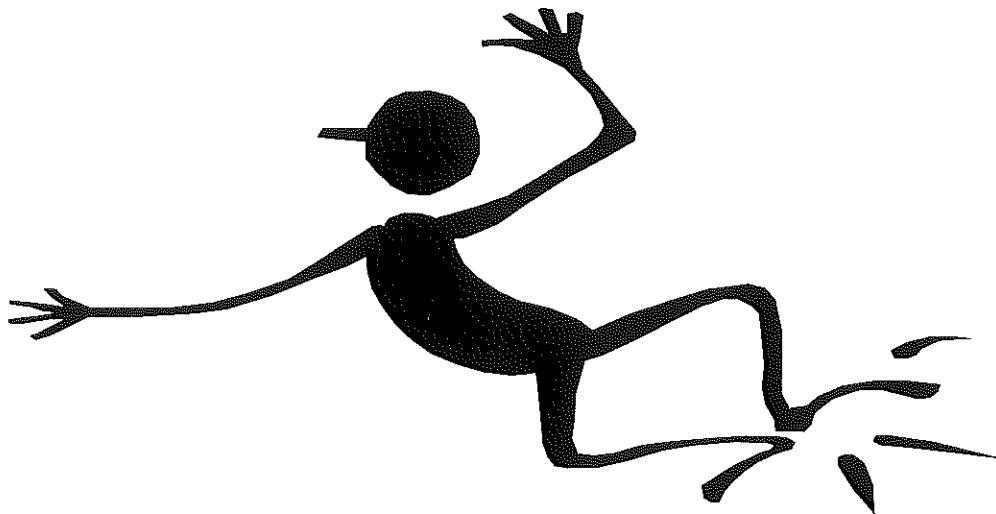


Jan. 22, 1999

Dear

My name is Lisa Machin and I am a senior at Loyola Marymount. I am doing my senior thesis on dance photography and I myself will be taking the photographs. I was wondering if I might be able to sit in on a couple of your rehearsals. I am attempting to photograph many different dances and dancers in order to achieve variety in my photo-essay. Please let me know, first, if I may come to your rehearsals and second, the dates and times of your rehearsals. My phone number is [REDACTED]. Thank you in advance for your time!

Lisa Machin



Jan. 22, 1999

Dear

Hey it's Lisa, and I need to ask you a question. So here goes...as you know I am doing a photo-essay for my senior thesis and I would like to know if you would be willing to work with me? I would like to get a few people together for some interesting shots, so I will be notifying others as well. Please let me know if you would be willing to help me out by leaving the bottom portion of this note in my box. Thanks in advance!

Lisa Machin

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\_\_\_\_\_ Yeah I can help out!!

\_\_\_\_\_ Nope I can't help, too busy!!

\_\_\_\_\_ Ask me again later!!

Name \_\_\_\_\_ Phone # \_\_\_\_\_